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EDITORIAL OFFICE: BOX 95, TEACHERS COLLEGE, COLUMBIA UNIVERSITY, N. Y.

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LOS ANGELES PUBLIC COMMENTS

☆ EDITORIAL—MARION QUIN DIX

- THE ASSOCIATION AT WORK
IVAN E. JOHNSON

☆ FEATURES—"WHO ARE THE SPECIALS"

- EDWARD DAUTERICH
- INTERNATIONAL ART CONFERENCE
GRATIA GROVES
- REPORTS TO THE NAEA COUNCIL
RESEARCH
TELEVISION
ACCREDITATION
CORE PROGRAM
NAEA SUMMER MEETING

☆ ANNOUNCEMENTS

☆ BOOK AND FILM REVIEWS



MARION QUIN DIX

The National Art Education Association wishes to express its sincere appreciation to Marion Quin Dix, retiring president of the N.A.E.A. To her role as president she brought enthusiasm and great energy. Her keen insight in the problems of professional development did much for the Association during the biennium 1953-55. During the last few months of her presidency, Mrs. Dix's husband became seriously ill. For that reason she had to restrict her activity in the affairs of the Association. Although Mr. Dix is recovering slowly, it is hoped that Mrs. Dix will be able to continue to be active in the affairs of the Association. It was during Mrs. Dix's administration that steps were begun to secure a full time executive secretary for the N.A.E.A. The National Art Education Association has continued to grow steadily, thanks to the leadership of Marion Quin Dix.

THE ASSOCIATION AT WORK

IVAN E. JOHNSON, President,
National Art Education Association



An organization is sterile if it has no problems. We grow through problem solving situations. Thus, the National Art Education Association, beset with the growing pains of youth, has problems that are bound to make our work more vital, more stimulating.

The NAEA Council has approved the executive officers' plan to make committee work have greater continuity and effectiveness. With the help of the Evaluation Committee headed by Helen Cabot Miles and the suggestions of various individual members, some policies have been projected for the committee organization for this biennium. These may be summarized as follows:

1. The NAEA has grown into a large, active organization. With this growth the work of the Council has increased greatly. In order that full time may be given to Council matters, the president will appoint Council members to the association committee only when necessary.
2. Two members will be reappointed to each committee from committees of the 1953-55 biennium. This will help to provide more continuity in the work of the Association.
3. Each regional president has been asked to name two members on each standing committee. These two appointees will, if possible, be

serving on the regional committee that parallels the national committee. This, it is hoped, will bring about liaison between regional and national committees.

4. In order that more leadership can be recognized, chairmen of standing committees should serve no longer than two years nor should one be a chairman of both a regional and national committee.

5. More sub-committees will be encouraged to center on specific problems which the larger committee finds impractical to include when its work becomes heavy.

6. The responsibilities of each committee have been studied and clearly defined recently. This will enable each member to operate more effectively.

7. Each committee of the past biennium will pass a summary of its actions and proposals to the new committee.

8. There will be a greater involvement of classroom art teachers in the work of the committees.

By the time this issue of the Journal reaches you, the 1955-57 committees will be at work. If you, as a member of the Association, are interested in participating in the work of the committees, you should write to your regional or national president. However, the work of the Association is not carried out by committees entirely. The opportunity for individuals to represent the Association are many. As a member of the NAEA you are encouraged to make suggestions that will help your Association operate efficiently and with optimal service.

NOTICE TO N.A.E.A. MEMBERS

Membership dues for 1955-56 should be sent to your Regional Secretary immediately. (Do not send dues to your National Secretary.) Mailing lists are revised in December and unless your dues are paid the November issue is the last publication you will receive.

N.A.E.A. SUMMER MEETING



Left to Right—Ann Lally, Ivan Johnson and Paul J. Misner

The annual summer meeting of the National Art Education Association was held in Chicago, Illinois on July 4th, in conjunction with the 93rd Annual Meeting and Thirty-fourth Meeting of the Representative Assembly, of the National Education Association of the United States.

Ann M. Lally, Director of Art, Chicago Public Schools, and Vice President, The Western Arts Association, served as Program Chairman and presided at the opening N.A.E.A. session held in the Pine Room, Congress Hotel. Ivan E. Johnson, President of the N.A.E.A., Chairman, Arts Education Department, Florida State University, Tallahassee, Florida, welcomed over two hundred members and friends with a message that stressed the impact of the activities of the N.A.E.A. Brief regional reports were presented from the presidents of the regional organizations.

Charles M. Robertson, The Eastern Arts Association

Martha Allen, The Southeastern Arts Association

Edith M. Henry, The Western Arts Association
Ruth E. Halvorsen, The Pacific Arts Association

The main address of the morning session was presented by Paul J. Misner, president-elect,

(please turn to page 16)

WHO ARE "THE SPECIALS"?

EDWARD DAUTERICH

Supervisor of Art Education

Cincinnati Public Schools

Cincinnati, Ohio

In a somewhat limited and circumscribed curriculum the values of experiencing activities in art education are not well understood. The directed and authoritarian method of drawing and painting lessons with supplementary picture study fairly well constituted the early introduction of art in the schools. Prescribed directions and procedures reduced art to virtually nothing more than a mechanical skill. Many of our present parents and other adults were subjected to such exposure in their own school experience. This highly specialized and frequently nerve-taxing mechanical control served to relegate art to a very "special" compartment. The philosophy underlying such an approach was unrealistic. Art was too frequently interpreted as an escape form of refuge far removed from the vital and recurring problems of daily living.

Today the many ramifications of art education do not result from compromises between methods but rather are the outgrowth of the best available and extensive research in educational theory over the past several decades. A broad, enriched curriculum does not center about the assimilation of textbook knowledge or mere acquisition of skills. A balanced school program must offer relief from sedentary pursuits. Educational research has provided significant information to substantiate present directions in art education and its important contributions to general education. Numerous authorities have pointed out the value of visual form as an instrument through which the learner can express his unique thoughts and feeling in a meaningful way. New insights have been provided to define the nature of individual and expressive activity as it relates to child growth and development. Improved and expanded understanding on the part of teachers, adminis-

trators, parents, and other adults as to the nature of the expressive experience in art continues to be needed. However, when art continues to be taught as superimposed, segmentary subject matter unrelated to concepts in human behavior and the educative process, it remains a "special" compartmentalized area or a "special" appendage in the total school curriculum.

The broad aspects of child growth and development as a basis for the inculcation of human values should be fundamental to all sincerely interested in improving general education. No one can deny that in a compartmentalized subject-matter approach learning is fragmentary. In such an approach the "specials" can be easily identified. Those whose usual attitudes deal with subject matter as such rather than with guiding the learner in the solution of persistently recurring problems of daily living remain "special" and apart.

Fortunately, we are beginning to gain some understanding of what is fundamental for today's living. In helping to develop perception and insight for any effective contribution to the changing, complex social order in which we live art education provides much vision. The art teacher of today is, therefore, "special" in the sense that he releases instinctive creative power and thus permits and encourages self-expression to develop in all ages. Inner feelings which are permitted to grow into outward forms through the many and varied media of art develop respect for self. Opportunity to express one's own experiences through art media is a means of understanding, enjoying and enriching life. Creative experiences have deeply rooted implications for personality development. The learner is permitted to discover the world in which he lives. The informed art teacher knows that no two interpretations about this world will be identical. He highly prizes the integrity of the individual and accepts the paramount importance of individual differences in an effective program in art education. This, too, might be "special." It is in a philosophy of this nature that the art educator can be truly considered as a "special" teacher. Perhaps no other area of the curriculum provides the breadth and

scope for exercising to the fullest instinctive and individual powers of expression.

Then there are other ways in which the art teacher may in a sense be "special." This is true when we consider that:

1. Rarely ever does the art teacher hold a preference for a teaching assignment in another area of the curriculum even though training may qualify him to do so. The art teacher is dedicated to the understanding that his area challenges self-realization commensurate with the broad opportunities offered in creative expression. The creative teacher of art believes that art activity gives impetus and essence to life.

2. Many art educators have developed the basic creative instinct to a high degree and are competent producers of many forms of visual expression in their own right. As the teacher himself increasingly experiences satisfaction through doing, he gains a fine and enduring inspiration which provides breadth and richness in guiding others, as well as, a decent self-esteem.

3. Many art teachers have expressed themselves through art media from earliest childhood. Since they have experienced a continuous and satisfactory privilege in this way, their respect is often deep for the varied materials with which they work. They realize that the material they explore is basic to any emerging form and that ultimate design grows out of materials. They have learned that the material itself conditions all aspects of the design. Each material becomes respected for its own integrity and each provides potent opportunities for exploration in creative experience.

4. These creative experiences help develop in the art teacher degrees of resourcefulness, inventiveness, originality, imagination, and self-realization. These are important values in the leadership of children.

5. This resultant enrichment for individual and social living is so very important to the art teacher that he wants to share and help his young charges to partake as much as possible in this satisfying development.

6. The present emphasis and directions in art education may be "special" in the sense that

the vast scope and flexibility of the art area permits continuous development from multiple and varied sources. Gestalt psychology, aesthetic and sociological research, along with many other forms of recent educational research have contributed both understanding and responsibility for art education. This transition has made many school systems increasingly aware of the necessity for worthwhile opportunities in art and its important place in general education.

Art educators themselves need to provide more clarification in helping others to understand art as a highly personal form of communication and as a basis for forming and testing the values they hold. Art is a vital force for the individual capable of original thought. It permits experimentation and resultant vision that can not always be adequately achieved through verbal or scientific forms.

"Every vital work of art has its own form; it need not depend upon traditional usage, rules or conventions in order to convey meaning. It communicates primarily on the basis of what is felt in the present rather than what is known about the past. Art is thus a magnificent instrument for the person who has something original to say. We believe that individual values must therefore come to light—for the sake of the person who holds them, and for the sake of the group which needs them in order to change and to prosper. Individual values, when expressed, are the currency of civilized men."¹

If we as art teachers fail to provide continuous needed clarity of the inter-relationship of art and life, we can and should be relegated to a "special" compartment where our importance in the education of boys and girls continues to be both questioned and misunderstood by other specialists. Helping to develop needed understanding of the creative process for the total school staff is a definite responsibility of all

¹ Edmund B. Feldman, "Art as the Expression of Individual Values," *NAEA Third Yearbook*, 1953, p. 23.

(please turn to page 18)

INTERNATIONAL ART CONFERENCES OF 1955

GRATIA GROVES

Director of Instruction
Board of Education
Charleston, West Virginia

The Beau Rivage Hotel, the home of the United States delegates to the Eighteenth International Conference on Public Education, faces Lake Lemman and one of the most beautiful views on earth. At this point the old part of the city of Geneva can be seen across the lake while a park with beautiful flowers borders the lake in front of the hotel. The sight-seeing boats, and the sailboats with their sparkling red or white sails flit across the view. In the lake is the tallest jet of water in the world which sends rainbow colored mist into the bright sunshine and up to the blue, blue sky. Around the lake, and above the clean white buildings with advertisements of watches on their square tops, tower the mountains of the Swiss Alps.

Just up the street and past some lovely consulates is Palais Wilson where the meetings were held. Palais Wilson is the permanent home of the International Bureau of Education and houses permanent educational exhibits of many countries. It was the meeting place of the United Nations Organization before the present United Nations Palace at Geneva was built, and is named after President Woodrow Wilson.

In this setting for twelve days July 1-12, the delegates discussed international problems of education. There were sixty-five nations present with one hundred thirty-four official delegates, seventeen of whom were women. Two special topics were on the agenda — art and school finance. General progress reports in education from all countries were also given. The delegates from the United States were Mr. Henry I. Willett, Superintendent of Schools of Richmond, Virginia and president of AASA who was chairman of the United States delegation; Dr. Clayton D.



Left to Right—Mrs. Gratia Groves, Dr. Henry I. Willett, Dr. Clayton D. Hutchins, at Geneva.

Hutchins, specialist in finance, U. S. Office of Education who represented school finance; and Mrs. Gratia B. Groves, Director of Instruction for Kanawha County Schools, Charleston, West Virginia who represented art education. After the organization meeting and the election of M. le Dr. Raadi of Iran as general chairman, the mornings were given over to discussion of art and finance and the afternoons to general reports. The delegates used headphones and received instantaneous translations of the proceedings in English, French, German or Russian. The working hours were 9:00 A. M. to 12:00 Noon and 3:00 P. M. to 6:00 P. M.

There were many luncheons, dinners and receptions. The two most elaborate receptions were given by the City, Canton and State of Geneva and by the Russians. The Geneva reception was at Palace Eynard where Swiss guards in colorful dress were stationed all through the Palace. In the large hall of the Palace, delegates were welcomed by the government officials of Switzerland. The Russian reception was in lovely Parc des Eaux-Vives, an estate with lovely grounds which has been made into a restaurant. Caviar and vodka were imported for the occasion and background music was from Russian recordings brought along for this purpose. The Russians were very friendly to the Americans. They presented the American delegates with several gifts during the Conference.

At the close of the Conference recommendations on art and finance were passed. These are to go to all ministries or offices of education in the sixty-five nations. The delegates from the United States have also compiled and submitted a long written report on this conference to the State Department and have also sent a confidential report to the Secretary of State. The following is taken from the report to the State Department:

"The drafting committee for art brought out recommendations which were astoundingly similar to the beliefs of the National Art Education Association in the United States. This may be because some of the members have worked with Dr. Edwin Ziegfeld on the International Society for Education Through Art and because Dr. Trevor Thomas of UNESCO was there to sit in on the meetings.

The words "plastic art" used by so many nations in their reports were dropped and the words "art education" or "arts and crafts" were substituted.

Mrs. Gratia Groves, American representative, made one of the early introductory statements before the general assembly relative to the teaching of art in the United States. Her comments were very favorably received.

Most of the discussion of the committee's report dealt with actual wording and differences in interpretation. There was some difference of opinion between the countries concerning the amount of regimentation and the amount of freedom that should exist in an art program. There was general agreement, however, that art afforded a means of universal communication that could make a great contribution to international understanding.

From the discussion of "The Teaching of Art" it was important to note that many countries consider art a major subject or as extremely important to the culture of their nations. Art is in many countries compulsory for all school children with a minimum of three hours per week. Due to the variations in curriculum and available finance the recommendations were kept flexible in order to better be adaptable to all ministries of education. Some ministries will already have achieved the points covered in the

recommendations while others will need to go a long way to meet them."

Following the Eighteenth International Conference on Public Education, and four wonderful weeks in Europe between conferences, Mrs. Gratia B. Groves attended the Ninth International Art Congress at Lund, Sweden, August 7-14, as a delegate of NAEA. Lund is a small and charming University city in the southern tip of Sweden. The campus is beautiful with many many beautiful old trees and shaded walks. In the cathedral, built in the ninth century, an organ concert was given on the first evening of the Congress which was Sunday.

The Congress was open to anyone who wished to attend from any country. There were approximately six hundred enrolled. Some of these were art people who had been at Geneva. Lund had difficulty in providing living facilities for so many. There were no facilities for translations so the delegates divided into four language speaking groups. In the English speaking group were people from England, South Africa, Syria, Egypt, Japan, The People's Government of China, Pakistan, Holland, some Germans, French and Austrians who spoke English and seven from the United States. Those participating in the English speaking group from the United States were Miss Pricilla Nye of Boston, Miss Selma Jacobsen of Chicago, Dr. Stanley Sessler of Notre Dame, Dr. Manfred Keiler of Lincoln, Nebraska, Misses Mildred and Marjorie Millius of Buffalo, New York, and Mrs. Groves. General sessions moved slowly because of language difficulties and these sessions were mainly concerned with the questions of whether CIA (International Art Congress) should continue as an organization or merge with INSEA (International Society for Education Through Art). Many of those in attendance were not familiar with INSEA. Within the language groups there was great enthusiasm for international meetings so the vote was unanimous to continue CIA. Mrs. Groves spoke at the general meeting in favor of INSEA of which Dr. Edwin Ziegfeld is president. Dr. Carlo Leoni of Italy who was acting as a delegate of INSEA also spoke in favor of that organization. Dr. Trevor Thomas of UNESCO explained INSEA but said

(please turn to page 20)

REPORTS TO THE NAEA COUNCIL APRIL, 1955

Research Committee

The Research Committee produced the 1954 Yearbook as the first research yearbook of the association. The material contained in the yearbook was unsolicited. It consisted of studies selected from among those that had been submitted to the Committee over a period of years for possible publication.

The production of the Yearbook consumed the total energy of the Committee during the last year. Consequently the Committee has as yet been unable to face the problem of defining its function under the new amendment to the constitution which was passed in the fall of 1953. This amendment provides for a chairman of the Research Committee appointed by the president of the association. The president, in consultation with the chairman, appoints a research board of four people who are to execute the work of the committee. In addition, the chairman is to appoint a committee of 16 people to be composed of four from each of the regionals and to be selected in consultation with the presidents of the regionals.

After the new amendment was passed in the fall of 1953, a Research Board was appointed consisting of Reid Hastie, Jerome Hausman, Edith Henry and Vincent Lanier. The research committee of 16 has never yet been appointed. Two members of the Research Board were to have been appointed for a two-year period of time and two for a four-year period of time. Eight members of the research committee are to be appointed for a two-year period of time and eight for a four-year period of time. In the future each president will appoint two members of the research board and eight members of the research committee. Every other president will appoint the chairman of the research committee. This will ensure continuity and overlapping of terms of the members.

From the above, there are two immediate problems that need to be handled: 1) two of

the present members of the research board need to be designated as two-year members and two new appointments need to be made in their place, and 2) the research committee of 16 members needs to be appointed in consultation with presidents of the regionals.

Until these actions can be taken, the present research board needs to go to work on the task of clarifying the function of the research committee. There are a number of problems that need to be looked into such as: the possible clearing-house function of the committee, the role of the committee to encourage research, the role of the committee in publishing research findings, the relationships between the national research committee and the regional research committees.

At the request of the Council, the Research Board is now examining the possibility of preparing another research yearbook as the seventh yearbook of the association to be published in 1956.

Manuel Barkan, Chairman

Television Committee

In the progress report of the TV Standing Committee, submitted to the President of NAEA on March 15, 1954, the possible functions of this new committee were outlined for consideration as follows:

1. Locate and evaluate current art and art education programs on television
2. Develop criteria for TV programming and production
3. Encourage specific study of TV by Regionals. This study would be undertaken by one strong person from each Regional who in turn would establish a subcommittee of state representatives to define problems, suggest techniques and assign responsibility.
4. Inclusion of desirable TV practices as a regular column in the Journal (a report from one of the Regionals in each edition). These reports ultimately to be compiled in a case book.
5. Inclusion of resource people in TV and model TV programs to be integrated with NAEA Conventions

In preparation for the NAEA Convention held in Cleveland, a memorandum was sent to the members of the TV Committee requesting a report of TV art education activities in their regions. A meeting of the Committee at the convention was also suggested since it was not known at that time that an Open Committee Meeting would be established in the program. Through the reports requested, it was discovered that Mary Adeline McKibbin had been named Chairman of the EAA TV Committee and that this committee is quite active. Olga Schubkagel reported interesting TV activities being carried on in her region; and your present NAEA TV Chairman conducted a TV Workshop last summer in which eight TV programs were given. One outgrowth of this workshop has been the organization of the Virginia Highlands Association for Educational TV which is working actively for procurement of a TV channel.

Members of Group I of the pre-convention workshops, who were concerned with Educational TV and Art Education, were invited to our Open Committee Meeting; also all members of the EAA TV Committee with the hope that some organization might be effected on a national scale. There were in attendance twenty-seven most enthusiastic art educators representing Canada and all sections of our country. Many of them have had wide experience in the area of TV which encouraged an interesting exchange of practices in this field. The group was informed by the Chairman of the people who now compose the TV Committee, were brought up to date with regard to recommendations proposed in our progress report of last year, and advised as to the organization which we hoped to accomplish in this meeting. Then followed a sharing of experiences through which TV interests and abilities were ascertained and needs in this area were expressed.

Miss McKibbin gave an excellent report on how Educational TV is financed in Pittsburgh and told about the development of Pittsburgh's High School of the Air which now has 600 students registered for courses. Miss Kornblatt described the flyers which are sent to each school in Baltimore prior to presentation of Educational TV programs for effecting better

audience participation. Others discussed the chain of Educational TV stations for which Iowa is now working, the in-service training program in TV for teachers being carried on in St. Louis, the experimental art programs in Toronto which are financed two-thirds by the government and one-third by the commercial studio, work in TV at the University of Michigan, and the criteria developed by the TV Seminar of the Committee on Art Education.

A bulletin board and a table of materials were arranged to indicate sources for research bulletins, films, monthly brochures which can be procured, bibliographies, workshop techniques, et cetera. The group made excellent use of these.

RECOMMENDATIONS which came from this first organizational meeting are:

1. In order to provide continuity, that one person in each Regional provide leadership in TV and that the work of states be channelled through a Regional committee to the NAEA TV Committee.
2. That the Leader of the pre-convention workshop which was concerned with Educational TV and Art Education (Bernice Setzer of Des Moines, Iowa) be made a member of the new TV Standing Committee.
3. That the name of this standing committee be changed to include Radio as well as TV.
4. That a column in the Journal be devoted to TV and that appointments be made to develop this idea (according to the recommendation of the TV Standing Committee, someone in each regional would be responsible for the reporting).
5. That a TV Seminar similar to the ones carried on by the Committee on Art Education be established for the NAEA Convention in Los Angeles.

Our TV Standing Committee was informed that the new committee would be appointed by our President or Council, therefore, no nominations were made. It is the suggestion of your present Chairman that when making new appointments, the President or the Council first ascertain which members of the present committee have shown most interest and been most active.

Sara Joyner, Chairman

Accreditation Committee

The activities of the Accreditation Committee were reviewed for the past two years with emphasis placed upon developing understanding and clarifying relationships in the field of accreditation as it relates to art education. The committee interprets its function in terms of developing cooperative relationships and encouraging those agencies which do carry accreditation responsibilities to improve their procedures and achievements in the accreditation of art education programs. The committee does not see itself nor the N.A.E.A. in any position to assume the responsibilities and expenses of actual accreditation procedures.

Note was made of the confusion and unsolved problems of relationships between regionally accredited academic institutions offering art and non-accredited art schools of good quality. The committee expressed interest and concern that methods be found to resolve this problem on a sound, fair, and objective basis.

The committee discussed the work of the A.A.C.T.E. and the National Council for the Accreditation of Teachers in order to review the relationships of teacher preparation programs in art with those in other fields. The efforts of the College Teachers of Art Education to contribute to this project through a series of meetings on both regional and national levels, as well as with the Coordinating Committee and the A.A.C.T.E., were endorsed. The development of a Tentative Supplement to the A.A.C.T.E. Evaluation Schedules and the building of a pool of art educators with knowledge and experience to participate in accreditation teams set up by the National Council for the Accreditation of Teachers was also discussed.

One other topic taken up by the committee was a proposal to recommend making available members of the Accreditation Committee as consultants when their services are requested. The University of Minnesota has had under consideration a request that it evaluate the Minneapolis School of Art and list it as one of the institutions of higher learning in the state of Minnesota

which is accredited by the University of Minnesota. This art school, like many others, has a long history of service in the field of art—in this case, seventy years or more. Such schools have not been eligible for A.A.C.T.E. accreditation because they must first be accredited by one of the regional associations. However, the regional associations have been reluctant to assume jurisdiction over this type of school. The University of Minnesota, in accrediting this school, assumes full responsibility for organizing a qualified evaluation team and examining the appropriateness and application of objective standards for the evaluation of the school. If the school is found to be acceptable for listing as an accredited institution, it can be assumed that other institutions with which Minnesota has many reciprocal relationships will probably be guided in their relationships with the Minneapolis School of Art by the precedents established by Minnesota. The Dean of Admissions and Records of the University of Minnesota suggested that the Accreditation Committee of the N.A.E.A. be consulted for advice and consider the possibility of contributing a member to the evaluation team in the role of interested observer. Any expenses would be handled by either the University or the Art School.

This suggests a pattern which may be extended until a more comprehensive plan acceptable to all can be developed for the accreditation of art schools. Its essence would be the application of a particular art school to an outstanding university in its area that it receive accreditation by that institution. Other institutions in other parts of the country may then on their own initiative, if they wish, accept the judgment of the one institution. In this way, a series of reciprocal relationships could be developed for the whole country until appropriate regional or national accreditation facilities could take over.

A brief report on the activities of the committee were presented to the N.A.E.A. Council covering the points described above: (1) A progress report was made of the activities of the Accreditation Committee to date with emphasis upon its role of study, interpretation, clarification, and cooperation with accreditation agencies already

active in the field; (2) The activities of the College Teachers of Art Education in developing an Art Education Supplement to the A.A.C.T.E. Schedules are further refined the Council may wish to provide some endorsement of them as official documents of the N.A.E.A. and assume responsibility of their printing and distribution; and (3) The proposal that the Accreditation Committee make available one of its members as a consultant on the evaluation team for the accreditation of the Minneapolis School of Art was presented and approved as being in line with the interests of the N.A.E.A.

Co-Chairmen: I. L. deFRANCESCO
CLIFTON GAYNE, JR.

Committee on "Art Education In the Core Program"

The role of art education and its relationship to the core program has long been a problem to educational leaders. Much has been written on the subject from many different approaches, yet there is still much confusion and misunderstanding about the subject. The core program itself has different meanings to different people and in fact educational philosophy itself has been in a state of long-winded terminology and controversy.

We, as a group of in-service teachers, are going to try in this statement to clarify the role of art education in the core program. Perhaps some of our statements will stimulate others to do some serious thinking on the subject. It is our hope that we, as classroom teachers, might be able to better describe the practical aspects of art education in the core program, as we work with it in our everyday contact with children in the public schools, under average situations.

We found that one of our first tasks was to define art education before we could place it in its relationship to the core program:

Art education is an attitude and an expression of life. It is in itself a way of life and an aid to personal development. Art education should help

to develop morally and spiritually individuals to the limits of their creative capacities and should aid behavior growth at all stages of individual development. It is hoped that art education helps children to better adjust and adapt themselves to democratic living.

Our next task is to describe a core program and what it should include. In so doing, we realize, of course, that there are many degrees within such a program. Since we are not writing a treatise on curriculum development, we are simply going to make generalizations.

A core program is a center activity in a school around which the so-called subjects are taught to help give "meaning", in John Dewey's sense of the word, for the student. The core program has its foundations in the fact that compartmentalized teaching is not a satisfactory method, but that a form of education which is interrelated and complete will help to logically educate the child. The core program also offers great opportunities for social development, and since we are preparing students for life in a democracy, we must make certain that there is a balance between the learned skills and the social development. In working with a core program, students can be dealt with on a more individualized basis, thus helping to create a satisfactory atmosphere which is a must for good educational processes. In the informal atmosphere of the core, such things as teacher-pupil planning and teacher-pupil evaluation can so much more easily take place. In conclusion, the core program, when properly adapted in a tolerant school system with teachers who are profoundly interested in core, seems to offer the best atmospheric conditions under which "ideal" learning can take place.

In the above analysis we mentioned teacher-pupil planning which is one of the most important phases of core program. A teacher in a core program must definitely believe in it, and be alert in his thinking toward everyday activities. A teacher in core cannot make feeble efforts at correlation. There are many such "so-called" programs. This is one of the greatest dangers to core. A teacher in core must also believe in the abilities of children and the necessity for providing certain physical surroundings which

will provide for the development of these. He must know how and when to lead, to guide and to follow. Each has its place and each must be done at the right time. The teacher must be very sensitive to both individuals and to groups, to both parents and to pupils, to both interests and to needs and to both boredom and frustration. The teacher must constantly evaluate the successes and failures of his efforts. Evaluation must take into consideration work habits, factual learning, personality adjustment, attitudes and understandings and pupil-teacher relationships. The school and the teacher must be careful at all times that the core program does not become merely a showplace for a school. It must be remembered that the prime function of all education is the education of the child, not the window dressing of a school system. In pupil-teacher planning, care must be taken to have a healthy atmosphere which is informal yet not informal to the point of allowing confusion and situations whereby distractions and noise interfere with progress. In summary, to make the core program really meaningful, both the teacher and student should feel his part in the planning.

There are also certain educational philosophies and attitudes necessary to the teachers and administrators. Teachers and administrators in a core program must constantly work in close relationship with each other in order to create a feeling of harmony and equality and this cannot be in a school where a semi-dictatorship exists. This feeling has to permeate the entire school from administrators to the students in order to consider the need for the complete education of each student. Every student must be important. Frequent meetings need to take place during which various problems and procedures are discussed on a free and impersonal basis. Some of these meetings would, of course, necessitate extra hours. Core program teachers must be willing to devote the time necessary to make core work.

The further success of core depends a great deal upon the understanding and knowledge of what core really means and the benefits and rewards it can bring to students and teachers alike. Since art education has its basic philosophy

in the individual and the creative growth and behavior change in the individual, it is a natural subject to be completely integrated with core.

Art education in the core program should strive to bring creativity into all phases of the student's learning experiences. Art should be used to make more vivid and meaningful the problems discussed. We feel that art education must play a major role in any successful core program.

We have discussed in this report art education, the core program, and the relationship of the teacher and pupil to the program. We have tried to show by defining both how they are genuinely inter-twined and inter-related one to another. There is only one major aspect left and that is how we evaluate art education in the core program both from the standpoint of the school and the relationship of the program to the student who is the customer of learning. Evaluation should take place in three terms:

(1) Evaluation in terms of what the student thinks and desires individually.

(2) Evaluation in terms of what the student and teacher cooperatively agree upon as to goals and objectives, and

(3) Evaluation in terms of what the teacher thinks and assumes regarding professional objectives, goals and accomplishments.

It cannot be stressed too much that evaluation is only possible in terms of the desired goals, objectives and accomplishments wished. Evaluation can no longer be thought of as merely a periodical effort that one puts forth at grading time or as a culminating exercise. Evaluation of art education in the core program must be a continuous process and must be considered an integral part of the teaching procedure. In evaluating, the teacher must be certain to find out whether there is genuine communication between the student and himself. In summary, there is no single one most effective or desired method of evaluation. It must be stressed that the more evaluation devices one uses, the more likely the total evaluation picture will be a true one. Besides the direct observation of learners in action, personal interviews, informal in nature, should be used. The teacher should ob-

(please turn to page 16)

NAEA 1957 CONVENTION PLANS

JOHN OLSON

Plans are already underway for the 1957 Conference of the National Art Education Association in Los Angeles at the Hotel Statler. Tentative theme is "Art and the Adolescent." The conference will be held between Tuesday, April 15, and Friday, April 18. Workshops and demonstrations for teachers of all grade levels will be held every afternoon during the conference.

Because of the tremendous success of the visual statement theme, "Art in Daily Living," at the 1952 Conference in Los Angeles of the Pacific Arts Association, it has been suggested that the N.A.E.A. Conference emphasize a visualization of concepts and theme in 1957. One suggestion has been an "Adolescent-scape" presented in the form of a series of colored slides and depicting the daily living of today's adolescent. Another suggestion has been a visual statement developed around the theme, "Art and American Youth," with a special emphasis on the period of adolescence.

Other suggestions include: series of tours to surrounding public schools including the newer and better planned buildings; a seminar at Television City for those concerned with the use of television in the public schools; a series of field trips to the film animation studios including U.P.A. and Disneyland, a tour of one of the major movie studios; a seminar including clothing design with the manufacturers and retailers of a California-made clothing industry; a seminar in furniture design and construction with California manufacturers of fine furniture; and several carefully planned tours of both commercial and residence well-designed structures including those of Richard Neutra, Charles Eames, Raphael Soriano, Robert Alexander, William Beckett, Periera and Luckman, and Welton Beckett and Associates. It is also hoped that local art groups will be interested in sharing and contributing to the Conference activities and program. Included in these groups are ones such as the film and art librarians, museum and

gallery directors, civic art groups and clubs, and the advertising directors' association.

As these plans are tentative and still in the suggestion stage, it is hoped that NAEA members will contribute other ideas so that the Conference will represent the best that the west can offer to all those delegates attending from other parts of the country.

FULBRIGHT AWARDS IN ART

Young American artists may apply for study abroad scholarships for 1956-57 under the U. S. Government international educational exchange program.

Candidates in the field of art may enter the general competition for Fulbright awards. Closing date for application is October 31, 1955.

Application blanks and a brochure describing the Fulbright program are available at the Institute of International Education, 1 East 67th Street, New York City.

Opportunities for study of painting, graphic arts, and sculpture exist in Austria, Belgium and Luxembourg, Denmark, France, Germany, India, Italy, Japan, the Netherlands, Norway, and the United Kingdom. Facilities to study industrial design are afforded in Denmark, Finland, France, Germany, and Italy.

Eligibility requirements for the foreign study fellowships are: (1) United States citizenship; (2) A college degree or its equivalent at the time the award is taken up; (3) Knowledge of the language of the country sufficient to carry on the proposed study; (4) Age 35 years or under; and (5) Good health.

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BOOK AND FILM REVIEWS



HELEN CABOT MILES
Art Teacher, High School
Newton, Mass.

The Editor Thinks in Print

Still these How-to-Do-Its and books on sheer technique continue to appear, season in and season out. There must be a market; publishers surely operate with motives quite other than—or at least in addition to—service to humanity. . . . It makes one think.

Here at hand, for example, is a volume of appealing size (roughly $8\frac{1}{2} \times 10\frac{1}{2}$) and format: **Watercolor Made Easy** by Herb Olsen, Reinhold, 112 pp, 15 color plates in addition to black and whites, \$7.50.

It's one that will bring a sparkle to the eyes of the would-be watercolorist, adolescent or adult, who lives in the hope of achieving a result that will look "real."

Here again, the Studio "How to Do It Series Number 56" **Pen and Ink Drawing** by Acanthus (Frank Hoar) of Punch, 96 pp, black and white illustrations, \$5.00.

This, too, is pleasant to handle, and fun to explore. The text seems to aim at giving information practical for a neophyte draughtsman; and with this end in view the illustrations are well selected, ranging in point of time from the Renaissance (some two dozen, worthy of contemplation always) to the present. It does seem rather a pity not to have at least one Chinese

drawing to accompany that portion of the text that discusses and compares Chinese and Greek drawing . . . but so obviously the author shows himself to be "western" in outlook ("The whole theory of the Chinese aesthetic was in direct opposition to the Greek canon 'Art is imitation'") that Henry Moore looms up a philosophical solitary, a misfit in the society of illustrators, albeit clever ones, surrounding page 75! But of course we must have technique, while reminding ourselves constantly that it is simply a means to an end, never to be confused with or substituted for that flowing stream of creativity which seems to emerge out of our sub-(or super-) conscious, rather than our purely rational, conscious energies.

A propos, no book on drawing that has found its way to our desk in recent months can appreciate (please turn to page 14)

ART FROM SCRAP

5 min., color, \$55—sale only

C. D. Gaitskell educational consultant

Sixth and seventh grade pupils are seen making a variety of interesting things—wire animals, a fairytale castle, masks, a picture with a three-dimensional look, posters, model stage sets and dioramas. No expensive supplies are required; the students themselves collect the odds and ends used. **ART FROM SCRAP** will motivate activity and suggest the idea of creating imaginative things out of an endless variety of materials.

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BOOK AND FILM REVIEWS

(continued from page 13)

proach in soundness—much less improve upon—that 1941 Houghton Mifflin edition: *THE NATURAL WAY TO DRAW*, by Kimon Nicolaides (\$4.50).

Is it as well known as it deserves to be? Just in case it's a title unfamiliar to readers and potential book purchasers trying to disentangle the wheat from the chaff in those perpetual book-circulars, "This is not," says the jacket, "just another book on learning to draw,"—and so it isn't. Mr. Nicolaides, for fifteen years one of the mainstays of the Art Students league, was evidently a truly great teacher; and a thoughtful examination of his precepts shows why. "Don't draw what a thing is, draw what it is doing." "The job of the teacher, as I see it, is to teach students not how to draw but how to learn to draw." "My whole method consists of enabling students to have an experience. When they have had that experience, well and deeply, it is possible to point out what it is and why it has brought these results." "Art should be concerned more with life than with art." "The real laws of art, the basic laws, are few. These basic laws are the laws of nature. They existed even before the first drawing was made."

He who deals with the laws of nature as they relate to man's every activity has found the secret of timelessness. His precepts will never be out of date. It was Einstein who said, of his earliest working years, "I soon learned to scent out that which was able to lead to fundamentals. I turned aside from everything else." In this deceptively simple statement surely we have a workable guide for teaching art as it should be taught—or anything else for that matter, up to and including the Unified Field Theory. How to develop the discriminating sensing-mechanism that can detect a fundamental? That's your problem. And mine.

(H.C.M.)

Christmas Shopping? Have you seen *The Contemporary Mouse**. A Fable for Art Lovers, by Patricia Barnard, Coward-McCann, \$2.50?

*A year old now, but somehow his birth escaped notice by us last season.

It's a gay and irreverent bit of whimsy based on the excursion of Micerinus (an unusually cultured mouse) through the Boston Museum of Fine Arts, into which his father had moved "only after carefully considering the resources of other cultural institutions, including Harvard University." It was the Romanesque Bronze Lion (Saxon 12th c.) who shattered poor Micerinus' calm and self-esteem by exclaiming in what must have been a most denunciatory tone of voice, "Good gracious. I do believe it's contemporary!" And as if that were not enough of a handicap, the Marble Cat (Egypt, 8th c. B.G.) and the Stone Lion (Indian 300-600 A.D.) between them had to bring up the matter of monumentality which Micerinus, looking MUCH too realistically like a mouse, could never achieve . . . But to pursue young M. with his overpowering inferiority complex any further would be to spoil the fun. Incidentally, the sketches of Constance Jean Dowling add gaiety in quite the right spirit, and the photographs of twenty-three sculptures by the Museum's staff photographer are excellent.

(H.C.M.)

Little wonder that the publishers of Compton's Pictured Encyclopedia are proud of their coverage in the 1955 edition of the creative arts—quite in keeping with their general policy as stated on the title page of Volume I: "to inspire ambition, to stimulate the imagination, to provide the enquiring mind with accurate information told in an interesting style, and thus lead into broader fields of knowledge." It should be of interest to art educators to know how they proceed to revise material from time to time in view of this stated aim. A case in point would be the new 50-page section on painting, on which a panel of experts, well-known to us (including Dr. Edwin Ziegfeld, Dr. Ann Lally, Mr. Jack Bookbinder, Mrs. Grace Sands Smith, Miss Marion Miller, and Miss Sara Joyner) was invited to serve in a planning and advisory capacity throughout.

Dr. Ziegfeld, who did the actual writing, has infused his article with a liveliness refreshing to find, without sacrificing accuracy. A chronological account which proceeds from prehistoric times to contemporary America—with even a section discussing the current surge of painting

activity by amateurs of all ages, is preceded by introductory material designed to provide an attitude towards painting.

"**'Two Little Circus Girls'** by the French artist Renoir (re-nwar)" (we read)" is a painting about which every one has a pleasant feeling." And there, facing the text, is the full-page reproduction of the Renoir. We are off—to an exploration of the color and rounded form, the choice of subject, the design! No pedantic definition of "art", no abstruse discussion of aesthetics, but a clear, concise, down-to-earth consideration of the painter—the reasons **why** he paints **what** he paints. Seventy-six illustrations, most of them in color surprisingly good considering the fact that the stock is not glazed, include a generous proportion (well over a third) which illustrate the work of painters active in the past sixty years.

The sixteen pages devoted to **The Arts in Everyday Life**, also written by Dr. Ziegfeld, provide an excellent introduction to the whole field, and at the same time a sort of synthesis. For added to a concise and meaningful development of the theme, sections on "What the Arts Have in Common," "Judging a Work of Art" (from the points of view of idea or problem, material and process, organization and form, and accepting new art ideas), "The Scope of the Arts" (including literature, music, drama and theatre, and the dance, in relation to visual art) and "The Arts in Education" combine to suggest an **attitude** towards the arts, and an appreciation for the necessity for creativity. This latter thought, moreover, is not left in the realm of generalization and abstraction, but rather, it is spelled out in terms of patterns and coloring books and the copying advocated by well-meaning parents and teachers, as contrasted with the true creative experience that is a basic necessity for full emotional development. There are illustrations, of course, twenty-nine of them, well captioned.

Two other sections should also be mentioned, one on **The Fine Art of Pottery and Porcelain** which has value for the neophyte ceramist wanting to understand his heritage; and a rather longer one on **Sculpture—A Record of Human Experience** by Jack Bookbinder. Space does not permit detailed coverage of its content which is,

again, readable and meaningful, approaching the subject from several points of view; but it is hoped that enough has been said already to suggest that the teacher who has not already done so had better go off at once in search of the new volumes to make a first-hand examination of this attractively presented and extremely usable material. Congratulations to Compton's for sensing a need and providing an answer!

P.S. It might be added that, stimulated by the Compton material, admittedly suffering from a neurosis caused by exposure to an overdose, in youth, of dry-as-dust encyclopedic pedantry, the editor has recently spent an interesting hour exploring the art offerings of other standard references, latest issue. The happy report is that several other publishers are producing texts to which we may now refer pupils with some confidence; for in large part (though still, alas, with a few exceptions) the writers of the new material give evidence of an awareness of the dawning New Age, with the diverse, complex and fascinating forces working upon it. In no other set, however, did the material seem so well suited to general reference for the younger student. The wise teacher will, of course, make his own investigation. (H.C.M.)

UNESCO: Catalogue of Colour Reproductions of Paintings 1860-1955. Columbia University Press. Price, paper \$3.50, 296 pp.

Impressive indeed—all 26 ounces—this newly revised catalogue, one which will be welcomed by art directors, teachers of art appreciation courses, and art lovers in general as well as publishers and dealers. For here are 754 reproductions, small (approximately 1¼ x 2½), black and white, but wonderfully clear (on glazed stock) of the UNESCO selection from the ever-increasing (please turn to page 16)



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"How cumbersome the old slide-and-buzzer art lecture appears beside this, how outdated!"
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N.A.E.A. SUMMER MEETING

(continued from page 2)

American Association of School Administrators, and Superintendent of Schools, Glencoe, Illinois. Mr. Misner's presentation was entitled, "A Superintendent Looks at Art Education". Mr. Misner's message gave strong support to art education at all levels, and stressed the true role the superintendent should be playing in the current education scene. This inspirational and timely address was followed by a very lively discussion period.

The second session of the meeting was an informal get-together luncheon in the Washington Room of the Congress Hotel. At the close of this many of the delegates went on the planned tours and trips to the Art Institute of Chicago galleries and studios, and to the various Chicago landmarks. Carolyn S. Howlett, Head, Art Education Department, School of the Art Institute served as Chairman of the Tours and Trips Committee.

On Sunday, July 3rd, the Officers and Council of N.A.E.A. met to discuss preliminary plans for the 4th Biennial Conference of the N.A.E.A. to be held in Los Angeles, California, in April, 1957. Issues of the N.A.E.A. Journal in the near future will present a full report of program plans and special activities for 1957 Conference.

CHARLES M. ROBERTSON
President
The Eastern Arts Association

COMMITTEE ON "ART EDUCATION IN THE CORE PROGRAM"

(continued from page 11)

serve the attitude of the learner toward his work, his colleagues and his environment. Whether the student tries to complete his work or throws it away, whether he is willing to work after class hours, whether he is working on his own initiative, are all signs of behavior problems resulting from or due to the classroom situation and are all indicative of what the educational impact might be. Parent contacts should be used to gather information which will either directly or indirectly be used in the evaluation. In other words, the teacher should evaluate the student's progress in behavior change, growth

in use of tools and equipment, the mastery of skills and the student's growth in individuality, ingenuity and initiative as well as knowledge and understandings. The teacher must also take into consideration the relationship of the pupil to his peers. Evaluation is probably the weakest link of art education today. However, since art education in the core program is not concerned primarily with mechanics and formality but with personal development, expressive and creative growth and understanding, we must then admit that this is indeed a highly subjective area of activity, very difficult, if not at times impossible, to successfully evaluate. A great deal of work lies ahead in the field of evaluation of education in the core program.

ROBERT H. JOHNSTON,
Chairman

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James C. Boudreau, Dean, Brooklyn 5, New York

BOOK AND FILM REVIEWS

(continued from page 15)

total of colour reproductions currently available in any country. A committee of experts meeting in Paris used as their criteria: the fidelity of the reproduction, the significance of the artist and the importance of the original painting. Informative introductory remarks by Jean Leymarie, Curator of the Grenoble (France) Museum, printed in the three languages used throughout (English, French, Spanish); an index of painters; lists of both publishers and printers; and information regarding the use of UNESCO coupons, the "international currency" contribute to a whole that is bound to be regarded as a service of inestimable value to the cultural world. Each page of six prints is faced by another of descriptive text, giving the title, medium, size and location of the original, type of reproduction, size of reproduction, printer, publisher, and price; and quite apart from the utilitarian value of the collection, one finds the prints fascinating in themselves, the catalogue an approach to the "imaginary museum" of Malraux. (H.C.M.)

The Naked Truth and Personal Vision, A Discussion about the Length of the Artistic Road, by Bartlett H. Hayes, Jr. . . . Addison Gallery of American Art. 112 pp. 106 reproductions, 18 in color. \$3.75.

Perhaps you saw the cartoon in the New Yorker. Barney Tobey. A roomful of earnest art students hard at work transcribing the image of the curvaceous, black-haired model into spirals and semi-geometric forms. All but one, that is. He—poor myopic lad—peering through his heavy-lensed spectacles can find no image to transcribe save what HIS personal vision reveals; the curvaceous black-haired model. Baffled, but with patient tolerance the professor comments, "You've got a long, long road ahead of you, young man." This eloquent commentary appears as a frontispiece and on the jacket of this attractive volume, explaining at once the significance of the title. And on page 103, facing a full page photograph of Naum Gabo's linear construction No. 2, Mr. Hayes has this to say, "The confusing factor about art today is that the artist has had to devise symbols to represent ideas which have emerged as the century has progressed. . . . The old way of seeing has changed. . . . The very radical differences between the artistic images of today and the recognizable ones of the past is quite consistent with the physical and scientific differences between present day civilization and the past. . . . Accordingly, if anyone is to understand modern art, the first thing he must accept is the new world itself."

In 1952, Bartlett Hayes, as Director of the Addison Gallery, installed an exhibit designed to present visually and explain verbally, through carefully worded captions, some of the many points of view from which one may observe the world around him as he toils along the long, long road, struggling to comprehend the rapidly shifting images that line his path. The exhibit—we can speak here from personal observation—constituted an EXPERIENCE to all who took the time to really **look**. And if the gallery-goer had grasped the significance of the Indian tale he read at the door—the tale of the seven blind men who, confronted by an elephant for the first time, formed each his own concept of the total

creature from the limited contact with the first part of anatomy he touched (ear, trunk, leg, head, body, and tail)—he went his way aware, perhaps, of the possible existence of facets of the whole he had never before considered, hence, open to enlightenment. It is due to the enthusiasm and encouragement of visitors during the nine month showing that the spirit of this dramatic lesson in seeing has been put, so far as it is possible, into book form.

No one is more keenly aware than the author himself of the difficulties inherent in this task, and of the fact that **having an experience** and **verbalizing about the experience** are two completely different things. ("Be careful in looking at the moon," counselled a hoary Zen sage, "that you are not rather looking at the finger pointing at the moon.") But there are many who "at home with words, may find in these paragraphs a way by which they can journey into the less familiar territory of creative vision." These, then—the open-minded but also word-minded of high school age and older, are the ones who will benefit most by this challenging pictorial presentation of the concept of vision and perception as moving personal experiences rather than absolutes, and of TRUTH itself as an expanding and elusive variable, relative to the evolution of consciousness. (H.C.M.)

(please turn to page 19)

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College of the City of New York
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ANNOUNCEMENTS

AMERICAN EDUCATION WEEK NOVEMBER 6-12

Materials to aid teachers in the observance of American Education Week are available from the N.E.A. Headquarters, 1201 Sixteenth St., N.W., Washington 6, D. C.

17TH ANNUAL KUTZTOWN CONFERENCE NOVEMBER 18, 19, '55

Dr. Charles D. Gaitskell, Director of Art for the Province of Ontario, Canada, Mr. Jack Bookbinder, Special Assistant to the Director of Art Education in Philadelphia and a host of teachers from the field will explore the possibilities of the theme "Freedom and Restraint in Art Education."

ART OF THIS WORLD, the latest combined-arts program produced by the Philadelphia schools, will be presented by Dr. Earl Milliette on Friday evening, November 18. Student demonstrations of a large variety of art activities for the classroom and discussion panels on the same will be featured. Exhibitions of school and professional art as well as of materials and equipment will be available for study. A clinic on problems encountered by art teachers and consultants at various levels is planned to help those who will submit problems.

ANNUAL FALL CONFERENCE NORTHERN CALIFORNIA SECTION OF PACIFIC ARTS ASSOCIATION

Asilomar California Nov. 10-11-12-13

Dr. Viktor Lowenfeld will be the featured speaker on Saturday and Sunday. Thirteen workshops have been scheduled for November 11-12 to offer an opportunity to work with materials in the areas of copper enameling, serigraphy, movies, printing techniques, mosaics, paper sculpture, murals, bulletin board displays, stitchery, puppetry, clay, and other three dimensional materials.

Accommodations have been received at the Asilomar Conference grounds for this meeting, providing room for 500. This is a beautiful spot beside the ocean and near to Monterey, California.

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United Community Campaigns for voluntary health and welfare services are now in progress all over the United States and Canada. Give your share . . . give gladly, the united way.

WHO ARE "THE SPECIALS"

(continued from page 4)

people concerned with art education. The importance of the art program grows as it is understood by others. When needed understanding is engendered, the art program in the school no longer remains a "special," isolated sphere. It is then no longer viewed as enigmatic and nebulous. It is not then relegated to a disadvantageous, pre-vocational place in the curriculum. Developmental psychologists and social anthropologists have repeatedly pointed up the intrinsic value of creative experiences in the education of all children. When the art educator is "special" in the true sense, then the art program becomes a vital force in general education.

In these times of social and political tension we must not lose sight of the values that come from artistic creation. The creative person does more than reveal truth; he makes truth a reality by giving it existing form. He has the very great privilege of helping man endure. Creative people in all ages have always worked to provide and redefine values that are significant for social betterment. When new meanings and relationships are gained; when the imaginative life is enriched and expanded; when minds become active and inquiring, art becomes a fundamental rather than a "special" force of development.

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BOOK AND FILM REVIEWS

(continued from page 17)

Grade level Art Experiences—Kindg.-Sixth gr. inc. An art education outline, produced by the Denver Public Schools Department of Education—Edith Henry, Art Director 1955. \$2.50. 414 Fourteenth Street, Denver 2, Colorado.

Probably one of the finest of its kind, this outline of helpful research material has been developed as part of a series of work, to be used along with the Art Guide, Creative Art, The How to Do It series, and the pamphlets, Evaluation of Children's Growth Through Art Experiences.

Instructional material contains the subject matter of art as education. It is presented through the developmental stages of skills, appreciations, knowledges and understandings as they pertain to child growth through art and the organization of materials and processes for instruction. It deals with the progress of art through a sequence of children's expressions which contain the elements and principles of art form as used and understood by children.

Included is material for building experiences, motivating activity, meeting difficulties and evaluating results. With the aid of classroom teachers, it has been produced for classroom teachers, but can be a helpful guide to the art instructor or the general supervisor who is often most responsible for organizing the art instruction program. Valuable to them will be the suggestions on time allotment, basic tools and materials for room equipment and art supplies for each grade.

For each grade, also, there is a splendid collection of folding charts which show children's drawings and constructions. They depict the sequential growth of art forms. These can be used

for displays at PTA's, workshops, in-service training groups as well as by colleges responsible for educating teachers for art and classroom instruction.

Wide indeed are the uses for this attractive publication, for the entire series has been designed "to meet the needs and interests of children," to enable them to produce creatively, through meaningful progressive art experiences.

MARY E. GODFREY

The Artist

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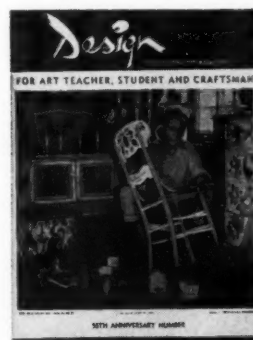
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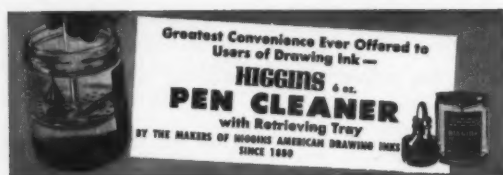
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INTERNATIONAL ART CONFERENCES OF 1955

(continued from page 6)

that as a UNESCO representative he wished to be impartial. In the face of such overwhelming enthusiasm for continuing CIA the delegate of NAEA stated that although she was in favor of supporting INSEA, that the art educators of the United States were interested in any organization that would help promote better art education for our students and better international understanding and because of that would like to continue to be a part of CIA until such time that the two organizations could merge. At this Congress Mrs. Groves served on the planning committee and was elected to the organization committee which is composed of one member from each country represented. Some resolutions presented by the German language group were adopted on the last day. These will be in the CIA yearbook. There were no facilities for mimeographing so no copies were available to Congress participants.

On the opening day of CIA, HRM Prince Bertil brought greetings from the Swedish government. A luncheon was given for him and about twenty people representing as many nations, were invited to the luncheon to meet him. He was charming and as you know is in line for the Swedish throne. During the Congress there were excursions to a castle, a pottery and to Halsingborg to see the Scandinavian Exhibit of Crafts. On the last evening the NAEA delegate and some of the other Americans joined with the British delegates in giving a tea in the Lund Museum gardens for other delegates.

In view of the developments in the world

today—political, economic, scientific, educational and cultural it is imperative that we participate in international conferences where these issues are discussed. The delegates to these two conferences found that the United States is playing a great role in world leadership. The United States delegates were often consulted at the Geneva Conference by other nations regarding their stand on certain issues concerning resolutions and on social situations as well. Several nations asked the advice of the United States on attending the Russian reception and said that they had been instructed to do whatever the United States did.

As art educators, we must look at our field to see how we can assist constructively to bring about better international understanding. Over and over the words "education for peace" were heard. Art is free of the verbal difficulties in communication and therefore should play its rightful part in all educational conferences. We need to evaluate our art programs in light of human betterment. Your delegates have recommended strongly to the State Department that the Educational Exhibit of the United States which is in Palais Wilson be brought up to date. Our educational program suffers woefully by comparison with exhibits from other countries. The United States cannot afford to become careless about the quality of its educational program. The countries generally seem to look with admiration at the job that has been done by the United States in developing a program of mass education. They do manifest doubt and concern as to whether we have done an outstanding job for the gifted pupil.

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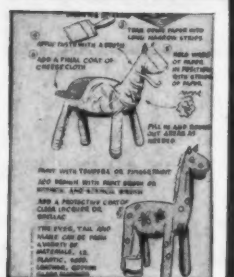
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THE EDITOR, D. Kenneth Winebrenner, Buffalo Teachers College, has been a teacher throughout his adult life. As a teacher in public schools and now in a college training teachers, he knows from first-hand experience just the material you want for classroom use — the helpful, stimulating kind.

Themes for the 1955-56 Volume Year

This list of themes the editors plan for the school year 1955-56 gives you an idea of the wide variety and scope of articles you'll have available to help you.

September 1955 . . . Art Activities for the Young Child

Role of parent, classroom teacher, and art specialist. Pros and cons of correlation. Developing the program.

October 1955 . . . Art Activities for the Older Child

Providing suitable materials and appropriate guidance. What makes a good art program and how is it developed?

November 1955 . . . Painting Activities at Various Ages

Painting at every age level. Use of finger paints, tempera, water color, oil. Murals. Selecting the subject.

December 1955 . . . Drawing Activities at Various Ages

Drawing at various levels. Use of crayon, chalk, ink, pencil, charcoal, pastel. Composition and perspective.

January 1956 . . . The Three-dimensional Art Program

Carving, modeling, and constructing at various levels, using paper, wood, metal, wire, clay, etc. The crafts.

February 1956 . . . Basic Materials for the Art Program

Selecting art materials and equipment for various age levels. Helps in ordering supplies. Scrap materials.

March 1956 . . . Graphic Arts in the School Program

Print making at every level. Vegetable, linoleum, wood, rubber prints. Etching, lithography, silk screen, etc.

April 1956 . . . Changing Ideas about Art Education

How art education developed. Older methods of teacher-planned stereotype projects versus creative procedures.

May 1956 . . . Art Education in Today's One World

A survey of present-day art education throughout the world. Art as a dynamic force for world understanding.

June 1956 . . . Art Programs outside of the School

Developing creative art programs in churches, scouting, community centers, camps, and other nonschool groups.

All the stimulating ideas, new techniques and methods these issues offer are ready to help you in the busy year ahead.

SCHOOL ARTS Magazine

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